

Year 7 (Stage 4) Core English Unit:
Introduction to Shakespeare and his play *A Midsummer Night's Dream*
Length of unit: 10 weeks



Introduction: *"Shakespeare's timeless and universal appeal lies in the breadth of his creative vision and the depth of his humanity" John Bell.*

John Bell encapsulates why it is important that all students are exposed to Shakespeare. This stage 4 introductory unit uses Shakespeare's universal characters and their stories, as well as the richness of Shakespeare's language to engage students. Thus, the unit begins with the students acting as sleuths using images, clues and quotes to investigate Shakespeare's stories. They then closely examine the key ideas, language features and form and construction of soliloquies. They will be required to perform one of the soliloquies or extracts to fully appreciate the power of the language and evaluate their performance. Finally, They will read and view extracts from his play *A Midsummer Night's Dream*, and explain how they would direct an actor in a key scene from the play or design the set or costumes for this scene. An outline of essential skills, knowledge and understanding is provided.

Concept: Craft of composing and performing

Key learning ideas:

- The craft and artistry of Shakespeare's language, stories and characters.
- How language features convey tone, attitudes, ideas and feelings and shape dramatic delivery.
- The features of effective drama and dramatic performance.
- How the main ideas of drama can be conveyed to an audience through stage direction, costumes and set design.

Outcomes: A student:

1. A student responds to and composes texts for understanding, interpretation, critical analysis and pleasure.
4. Uses and describes language forms and features, and structures of texts appropriate to different purposes, audiences and contexts.
5. A student makes informed language choices to shape meaning with accuracy, clarity and coherence
9. Demonstrates understanding that texts express views of their broadening world and their relationships within it.

Formative:

- Critical response essay
- Responses to soliloquies
- Narrative
- Interpretation: Directing a character or stage/costume design

Summative:

Assessment modes: Reading, listening, representing

Assessment due: Performance and listening task weeks 6 & 7; evaluation week 9

Assessment Outcomes: 1, 4, 5 & 9

Assessment task: Performance of a soliloquy or extract, listening task and a critical evaluation

<p>Students learn to:</p> <p>1.1 Respond to imaginative texts through wide and close listening, reading and viewing</p> <p>1.2 Respond to and compose texts intended to inform, persuade and entertain</p> <p>1.5 Interpret, question and challenge information and ideas through close study</p> <p>1.9 Demonstrate understanding of the complexity of meaning in texts</p> <p>1.10 Describe and explain qualities of language in their own and others’ texts that contribute to the enjoyment</p> <p>4.1 Identify and describe the purpose, audience and context of texts</p> <p>4.2 Create and ensure coherence of medium, form and content through specific language conventions and vocabulary appropriate to particular subject matter or contexts</p> <p>5.2 Make oral presentations that demonstrate a personal point of view, including speeches and drama performances</p> <p>5.4 Compose personal texts in literary forms such as narrative, poetry, speeches and scripts</p> <p>9.1 Recognise, reflect on and explain the connections between their own experiences and the world of texts</p> <p>9.2 Compose texts that reflect their broadening world and their relationships within it</p> <p>9.3 Explain and justify personal empathy, sympathy and antipathy towards characters, situations and concerns depicted in texts</p>	<p>Students learn about:</p> <p>1.11 The ideas, information, perspectives and points of view in imaginative texts</p> <p>1.12 Links between the ideas, information, perspectives & points of view presented in texts and their own background/experiences</p> <p>1.13 Their emerging sense of personal style and taste in composition and response</p> <p>1.18 Inference, figurative language and alternative readings as strategies for responding</p> <p>1.20 The complexity of meaning in texts</p> <p>4.7 The effectiveness of specific language forms and features and structures of texts for different purposes, audiences and contexts and for specific modes and mediums</p> <p>4.8 The ways in which specific language forms and features and structures of text are used to shape meaning including:</p> <ul style="list-style-type: none">• in written texts: medium, organisation, sentence structures, grammar, punctuation, vocabulary and spelling, the use of formal or colloquial language and figurative language• in spoken texts: medium, organisation, sentence structures, grammar, punctuation... <p>4.13 The metalanguage of subject English used to describe, discuss and differentiate texts and their language forms, features and structures</p> <p>5.7 The reasons specific language forms and features, and structures of texts are commonly used for particular purposes, audiences and contexts</p> <p>5.8 Techniques for effective speaking in formal and informal contexts</p> <p>5.9 The ways in which purpose, audience and context affect a composer’s choices of content, language forms and features and structures of texts</p> <p>5.10 The ways in which inference, emphasis and point of view shape meaning</p> <p>5.11 The effects of emotive and persuasive language</p> <p>5.12 Ways to engage an audience and sustain their interest and involvement</p> <p>9.7 The ways in which ‘story’ creates a world within which characters interact and shape action</p> <p>9.8 the ways in which their experiences and perspectives shape their responses to texts</p>	
<p>ESL Scales (to be completed by Carolyn Fairjones)</p> <p>Oral Interaction</p> <p>Reading and Responding</p> <p>Writing</p>		
<p>• Focus Weeks 1-2: Why and how has Shakespeare’s craft continued to be valued and performed?</p>		
<p>Integrated learning experiences and instruction</p>	<p>Evidence of Learning (to be matched with Learn to/Learn about)</p>	<p>Feedback</p>
<p><input type="checkbox"/> Teacher introduces Shakespeare’s context through slide show and discusses aspects of it. Concept of craft and the enduring power of</p>	<p><input type="checkbox"/> Students discuss the slideshow and analyse in pairs the ideas, message</p>	<p><input type="checkbox"/> Teacher’s verbal feedback to discussions and subsequent</p>

<p>Shakespeare's stories, characters, ideas and language.</p> <ul style="list-style-type: none"> <input type="checkbox"/> Teacher informs students about the focus of the unit of work and the key learning ideas. They are informed about the Shakespeare Festival. <input type="checkbox"/> Teacher provides students with Shakespeare's sleuths' handouts. When activity is completed teacher fills in the rest of the plot of the plays. (Activity 1 attached.) <input type="checkbox"/> Teacher provides students with the glossary. <input type="checkbox"/> Teacher sets for homework a visit to at least two of the websites so that further contextual information on Shakespeare is accessed. <input type="checkbox"/> Teacher to begin working through the soliloquies provided. The focus is on the analysis of language and the ideas. The first two should be teacher directed modelling. (Activity sheet 2 attached.) <input type="checkbox"/> Teacher to connect the analysis of the soliloquies with the demands of the Naplan reading section. <input type="checkbox"/> Teacher to set a narrative task in class based on one of the ideas raised by the soliloquies such as: ambition, jealousy or self-doubt. <input type="checkbox"/> Teacher to provide students with the list of the Naplan spelling words considered challenging. <input type="checkbox"/> Teacher to remind students about the Shakespeare festival and the summative assessment task. 	<p>and language of Iago's soliloquy. (1.1, 1.5, 1.9)</p> <ul style="list-style-type: none"> <input type="checkbox"/> Students complete in teams of three or four the Shakespeare Sleuths activity so that they begin to appreciate the universal nature of Shakespeare's plays. (1.1, 1.5, 1.9, 1.11, 9.7) <input type="checkbox"/> Students are familiar with the metalanguage of drama. (4.13) <input type="checkbox"/> Students demonstrate the ability to analyse the language features and the ideas of the soliloquies. (1.1, 1.5, 1.9, 1.10, 1.18, 1.20, 4.1, 4.7, 4.8, 4.13, 5.7, 5.10, 5.11) <input type="checkbox"/> Students to compose a narrative based on one of the ideas raised in the soliloquies and mark the narrative using the Naplan marking criteria. (1.2, 1.13, 4.2, 5.4, 9.2) 	<p>elaboration and development of concepts</p> <ul style="list-style-type: none"> <input type="checkbox"/> Peer and teacher feedback on analysis of language features and ideas <input type="checkbox"/> Teacher modelling of analysis. <input type="checkbox"/> Peer and teacher feedback using the Naplan narrative marking guidelines on the quality of the narratives produced.
<ul style="list-style-type: none"> <input type="checkbox"/> Students to complete soliloquy activity sheets. (Activity sheet 2 attached.) <input type="checkbox"/> Students to do an in-class Naplan narrative task and self and peer mark the narrative using the Naplan marking guidelines. <input type="checkbox"/> Students to do a short spelling test based on the Naplan challenging words. 		
<p>Resources: Teacher notes, laptops, activity sheets, Shakespeare slide-show, YouTube clips: soliloquies and Black Adder extract, list of Naplan challenging spelling words, websites:</p> <p>In Search of Shakespeare: http://www.pbs.org/shakespeare/#</p> <p>Shakespeare Searched: http://clusty.com/search?v%3aproject=billy&&v:frame=form&frontpage=1</p> <p>Folger Shakespeare: http://www.folger.edu/template.cfm?cid=865&CFID=2823289&CFTOKEN=51496420</p> <p>Shakescenes: http://www.princeton.edu/~danson/Lit131/Scenes.htm Video clips of</p>		

<p>scenes from Shakespearean plays. Shakespeare webquest: http://edtech.suhsd.k12.ca.us/inprogress/TTQAT/SirPeebs/webshakespear2.html Shakespeare Illustrated, http://shakespeare.emory.edu/illustrated_plays.cfm Readings of Shakespeare's Sonnets, http://town.hall.org/Archives/radio/IMS/HarperAudio/020994_harp_ITH.html The Shakespeare Mystery, http://www.pbs.org/wgbh/pages/frontline/shakespeare/debates/bostondebate.html</p>		
<p>• Focus Weeks 3, 4 & 5: How do language features and form convey tone, attitudes and feelings and shape dramatic delivery?</p>		
<p>Integrated learning experiences and instruction</p>	<p>Evidence of Learning</p>	<p>Feedback</p>
<div> <input type="checkbox"/> Teacher provides students with an in-class task analysis of a soliloquy. A suggested scaffold is to be provided. <input type="checkbox"/> Teacher will set homework based on Naplan booklet. <input type="checkbox"/> Teacher to discuss the features of an effective dramatic performance. Examples to be provided – DVD or YouTube clips. </div> <div> <input type="checkbox"/> Students to work through in class time the critical analysis of a soliloquy. (Activity sheet 3 attached) <input type="checkbox"/> Students will for homework work their way through the Naplan tests. <input type="checkbox"/> Students to select a Shakespearian soliloquy or extract to perform or record on Audacity, and begin rehearsing the lines. This can be done individually or in pairs. The summative assessment task will be the performance and a critical evaluation of the performance and the ideas and language features. (Task attached) <input type="checkbox"/> Students to complete a listening activity based on two of the assessment task performances. <input type="checkbox"/> Students to do a short spelling test based on the Naplan challenging words in week 3. </div>	<div> <input type="checkbox"/> Students compose a critical analysis of a soliloquy. (1.1, 1.5, 1.9, 1.10, 1.18, 1.20, 4.1, 4.7, 4.8, 4.13, 5.7, 5.10, 5.11, 9.7, 9.8) <input type="checkbox"/> Students will discuss the power of language to convey meaning. (1.9, 1.10, 4.1, 1.20, 4.7, 4.8) <input type="checkbox"/> Students' quality of the performance of a soliloquy or extract, and the composing of a critical evaluation. (1.9, 1.10, 4.1, 5.2, 9.1, 9.3, 1.11, 1.12, 1.18, 1.20, 4.7, 4.8, 5.7, 5.8, 5.9, 5.10, 5.11, 5.12, 9.8) <input type="checkbox"/> Students' listening task responses to two summative performances. (1.10, 1.11, 1.13, 4.1, 4.8, 5.12, 9.1, 9.8) </div>	<div> <input type="checkbox"/> Teacher verbal feedback to student critical analysis <input type="checkbox"/> Peer verbal feedback in groups to student text analysis <input type="checkbox"/> Teacher written feedback and correction of selected homework tasks <input type="checkbox"/> Students voice appropriate opinions of student answer as a means to refining and developing an understanding of how language can be used to convey meaning and position an audience <input type="checkbox"/> Teacher and student feedback on performance. </div>
<p>Resources: Naplan booklet posted home, scaffold for a critical response, student notes on performance. List of Naplan challenging spelling words; Soliloquy YouTube clips: Macbeth: http://www.youtube.com/watch?v=LAi4qzNHtwY&feature=related http://www.youtube.com/watch?v=4SiF9Hfkt68&feature=related Hamlet: http://www.youtube.com/watch?v=-YHMYkUrV7A</p>		

<p>http://www.youtube.com/watch?v=-JD6gOrARk4&feature=related http://www.youtube.com/watch?v=fwFzvg3L2Qg&feature=related Othello: Animated overview of the play: http://www.youtube.com/watch?v=NjGoDoo5Juc&feature=related Romeo and Juliet: http://www.youtube.com/watch?v=XLWPg3SCYH4&feature=related Richard III: Ian McKellan describes this soliloquy's meaning: http://www.youtube.com/watch?v=v_WJSHy_szE&feature=related Animated overview: http://www.youtube.com/watch?v=b6N4e8terH4&feature=related Three versions of the soliloquy: http://www.youtube.com/watch?v=GumLGIKT-Ak&feature=related</p>		
<p>• Focus Weeks 6-10: What are the features of effective drama and dramatic performance?</p>		
Integrated learning experiences and instruction	Evidence of Learning	Feedback
<p><input type="checkbox"/> Teacher begins a close study of the key extracts from <i>Midsummer Night's Dream</i> beginning with a reading and analysis of the preparation for the play. Teachers could use the DVD of the play to support the reading of the extracts.</p> <p><input type="checkbox"/> Teacher to provide an overview of the plot of the play and of key features of drama.</p> <p><input type="checkbox"/> Teacher will involve students in analysing key scenes from the play.</p> <p><input type="checkbox"/> Students to view and discuss extracts from the play.</p> <p><input type="checkbox"/> Students will read and analyse a scene in groups from <i>Midsummer Night's Dream</i></p> <p><input type="checkbox"/> Students to explain how they would direct one of the characters from a scene exploring voice gestures, movements and facial expressions, OR design costumes OR set design for the key scene in <i>Midsummer Night's Dream</i>. This could be done in groups as a production team with each member allocated a task. (Activity 4 attached)</p> <p>Resources: Teacher notes, laptops, activity sheets, scenes from the play <i>Midsummer Night's Dream</i> and DVD extracts</p>	<p><input type="checkbox"/> Students analyse and perform key scenes. (1.9, 1.10, 4.1, 5.2, 9.1, 9.3, 1.11, 1.12, 1.18, 1.20, 4.7, 4.8, 5.7, 5.8, 5.9, 5.10, 5.11, 5.12, 9.8)</p> <p><input type="checkbox"/> Students consider how language features convey meaning. (1.2, 1.5, 1.9, 1.10, 1.20, 4.1, 4.7, 4.8, 5.9, 5.10)</p> <p><input type="checkbox"/> Students will consider how the text has acted to shape a response which broadens their view of the world and relationships which operate within it. (9.1, 9.3, 9.8)</p> <p><input type="checkbox"/> Students consider a key scene and how it can be directed and designed. (1.1, 1.5, 1.9, 1.11, 1.20, 4.1, 5.10, 9.1, 9.2, 9.8)</p>	<p><input type="checkbox"/> Teacher will guide students through the play's plot and themes, and an analysis of the dramatic features.</p> <p><input type="checkbox"/> Teacher will comment upon students' responses</p> <p><input type="checkbox"/> Students share opinions substantiated through literary evidence</p> <p><input type="checkbox"/> Teacher and peer feedback provided on performance of a key scene</p> <p><input type="checkbox"/> Teacher and student feedback on the quality of the stage direction, costume or stage design of a key scene</p>

Activity 1

Shakespearean Sleuths

Using the images, the three clues and the three to four quotes from the original play see if your group can predict the following information:

- The story-line of the play
- A description of the character and his or her motivations, attitudes, personality, and strengths and weaknesses.

Suspect 1: Macbeth



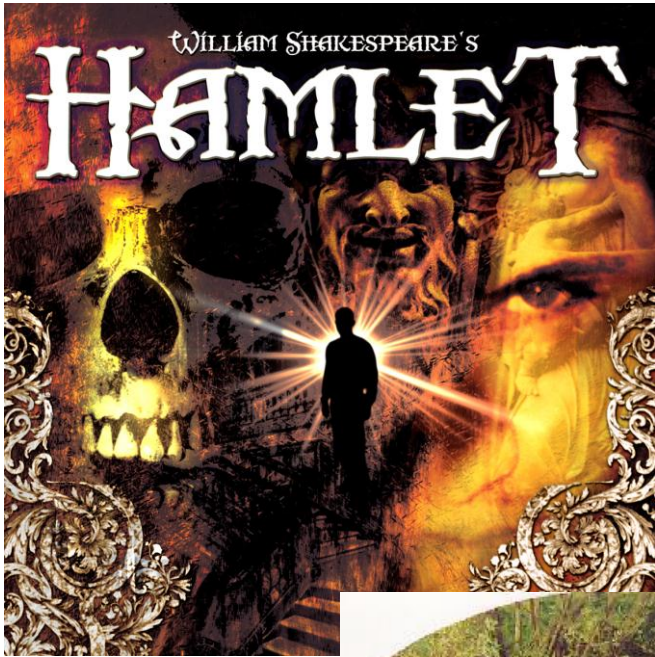
Clues:

1. A brave, ambitious warrior
2. Three witches and an equally ambitious wife
3. A trusting, noble king

Quotes:

1. "All hail Macbeth, that shall be king hereafter"
2. "Fair and noble hostess we are your guests tonight."
3. "Is this a dagger I see before me?"

Suspect 2: Hamlet



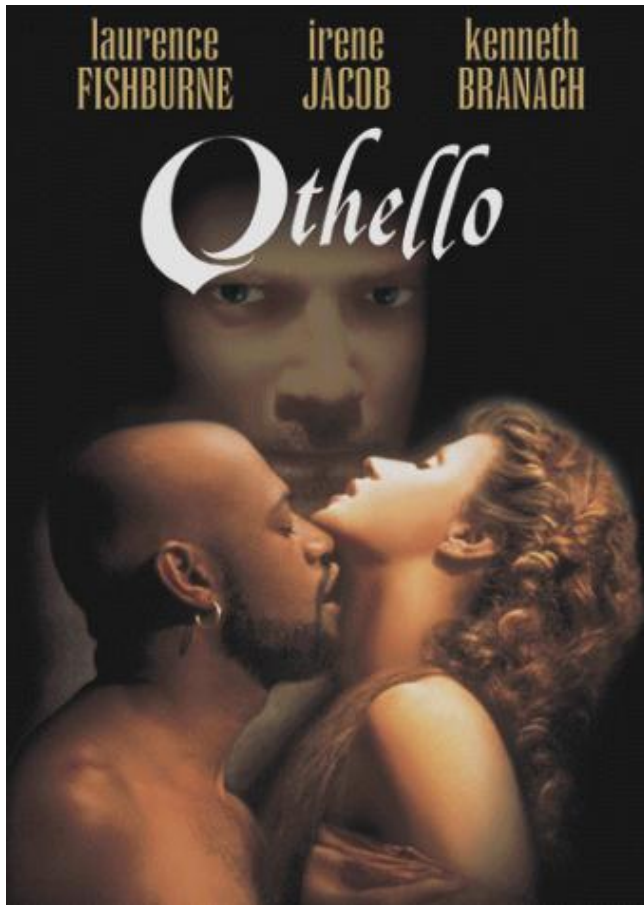
Clues:

1. Young prince returns from university to find his father has died and his mother has married his uncle.
2. Ghost appears before Hamlet.
3. Hamlet is rude and offensive to girlfriend Ophelia.

Quotes:

1. "Something is rotten in the state of Denmark."
2. "The serpent that did sting thy father's life
Now wears his crown."
3. "Get thee to a nunnery: why wouldst thou be a
breeder of sinners?"
4. "Now cracks a noble heart. Good night sweet prince..."

Suspect 3: Othello



Clues:

1. Highly decorated black soldier marries young, white Venetian
2. Young, inexperienced noble soldier made lieutenant over older, more experienced, merchant class Venetian.
3. Isolated setting on the island of Cyprus – a military outpost.

Quotes:

1. "She loved me for the dangers I had pass'd,
And I loved her that she did pity them."
2. "The Moor is of a free and open nature,
That thinks men honest that but seem to be so..."
3. "Work on,
My medicine, work! Thus credulous fools are caught..."
4. "then must you speak
Of one that loved not wisely but too well..."

Suspects 4 & 5: Romeo & Juliet



Clues:

1. Love at first sight for two young lovers.
2. Family feuds and love do not mix.
3. Passion and acting without thinking can have grave consequences.

Quotes:

1. "A pair of star-cross'd lovers take their life..."
2. "Did my heart love till now? forswear it, sight!
For I ne'er saw true beauty till this night..."
3. "These violent delights have violent ends..."

Activity 2 Shakespeare's Soliloquies

The Soliloquy

All of us at times reflect on our actions, relationships with others, past deeds and future possibilities. When a character delivers a soliloquy during a production on stage – solo talk – they are expressing aloud for an audience the workings of their inner mind.

Villains like Iago in *Othello* and Macbeth frequently share their thoughts with the audience, even to the extent of making us co-conspirators.

The character can boast about their actions, or ponder their failings or even contemplate committing evil. He or she could address:

- the audience
- an object such as a dagger
- the self
- nature.

The soliloquy is delivered in blank verse that is lyrical and powerful, and written in iambic pentameter. This reflects the rhythm of our heart beat and the natural rise and fall of our speech. This beat consisted of ten syllables in each line, with five stressed and five unstressed syllables. Each pair of syllables is called an iambus. E.g. in *Twelfth Night*:

If **mu-** / -sic **be** / the **food** / of **love**, / play **on**

Is **this** / a **dag-** / -ger **I** / see **be-** / fore **me**?

Shakespeare often broke the pattern to give colour and feeling to his character's speeches, and to indicate that something was not right. He also inverted the order of the stresses in some iambi to help emphasise certain words or ideas, as in *Hamlet*:

To **be**, / or **not** / to **be**: / **that** is / the **ques-** / -tion

Shakespeare's use of punctuation was very different – he used it to signal how each line should be delivered. Punctuation forces the actor to pause and slows down the pace of the text. Lines without punctuation naturally seem to gather momentum and emotional energy.

Commas can cause a line to gather in emotional intensity. When words are chunked together and separated by commas this build the tension and emphasises key words, such as in *King Lear*:

... No, no, no life!
Why should a dog, a horse, a rat have life,
And thou no breath at all? Thou'it come no more;
Never, never, never, never, never.

Macbeth

Macbeth's wife has just taken her own life by jumping from the castle walls. He is about to fight a battle that could signal the end of his bloody reign as King of Scotland. - <http://www.youtube.com/watch#!v=LAi4qzNHtwY&feature=related>;
<http://www.youtube.com/watch#!v=4SiF9Hfkt68&feature=related>

She should have died hereafter;

There would have been a time for such a word,

To-morrow, and to-morrow, and to-morrow,

Creeps in this petty pace from day to day,

To the last syllable of recorded time;

And all our yesterdays have lighted fools

The way to dusty death. Out, out, brief candle!

Life's but a walking shadow, a poor player,

That struts and frets his hour upon the stage,

And then is heard no more; it is a tale

Told by an idiot, full of sound and fury,

Signifying nothing. (5.5.16)



Questions

1. What are two different ways that the first line could be said by an actor and how does the meaning changed?
2. What is iambic pentameter and how does it impact on the way it is performed by an actor?
3. Identify the underlined figurative devices in the soliloquy, and explain what they mean and what they say about how Macbeth is feeling.
4. Why has Macbeth used the extended metaphor comparing life to a poor actor?
5. Provide another extended metaphor for life rather than a player on the stage.
6. How does Macbeth feel after hearing of his wife's death?
7. Identify two main ideas that are conveyed by the soliloquy.

Hamlet

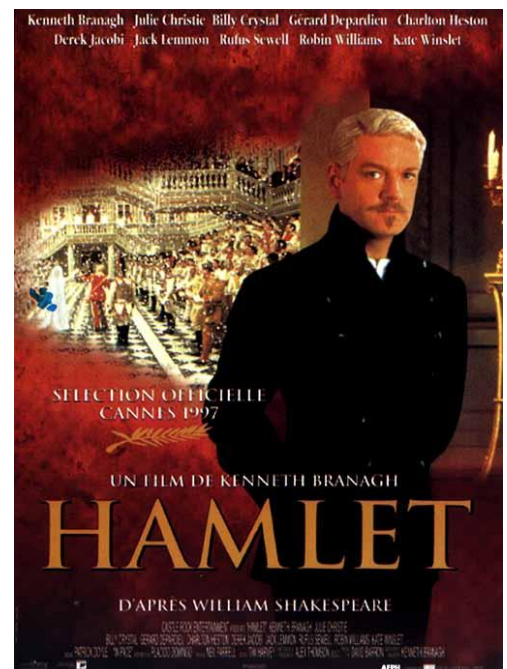
Hamlet has returned from university to discover that his father is dead and his mother has married his uncle. The ghost of his father has told him that his uncle murdered him and that Hamlet must avenge his death. He is not a hardened soldier of war but a renaissance, new age man who has spent his youth studying. In this soliloquy he contemplates death and the

afterlife. <http://www.youtube.com/watch?v=-YHMYkUrV7A>

<http://www.youtube.com/watch#!v=-JD6gOrARk4&feature=related>

<http://www.youtube.com/watch#!v=fwFzvg3L2Qg&feature=related>

To be, or not to be: that is the question:
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles,
And by opposing end them? To die: to sleep;
No more; and by a sleep to say we end
The heart-ache and the thousand natural shocks
That flesh is heir to, 'tis a consummation
Devoutly to be wish'd. To die, to sleep;
To sleep: perchance to dream: ay, there's the rub;
For in that sleep of death what dreams may come
When we have shuffled off this mortal coil,
Must give us pause: there's the respect
That makes calamity of so long life;
For who would bear the whips and scorns of time,
The oppressor's wrong, the proud man's contumely,
The pangs of despised love, the law's delay,
The insolence of office and the spurns
That patient merit of the unworthy takes,
When he himself might his quietus make
With a bare bodkin? who would fardels bear,
To grunt and sweat under a weary life,
But that the dread of something after death,
The undiscover'd country from whose bourn
No traveller returns, puzzles the will
And makes us rather bear those ills we have
Than fly to others that we know not of?
Thus conscience does make cowards of us all;
And thus the native hue of resolution
Is sicklied o'er with the pale cast of thought,
And enterprises of great pith and moment
With this regard their currents turn awry,
And lose the name of action. - Soft you now!
The fair Ophelia! Nymph, in thy orisons¹
Be all my sins remember'd. **Act III, Scene i**



Questions

1. Why is repetition used so frequently in the soliloquy?
2. Identify the underlined figurative devices in the soliloquy, and explain what they mean and what they say about how Hamlet feels about death.
3. In pairs rehearse how the first ten lines could be performed.
4. Re-write the first ten lines in modern English.

¹ prayers

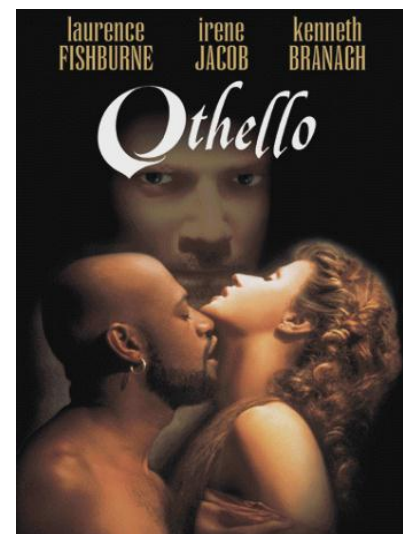
5. Identify the five most significant key words in these ten lines and state why they are important.
6. Identify two main ideas that are conveyed by the soliloquy.
7. How do you respond personally to Hamlet after reading his soliloquy? Provide a justification.

Othello

Othello believes that his new wife Desdemona has been unfaithful with his Lieutenant Cassio because of the lies of the evil Iago. In this scene he has decided to kill his wife.
(animated overview of the play:

<http://www.youtube.com/watch#!v=NjGoDoo5Juc&feature=related>)

It is the cause, it is the cause, my soul,--
Let me not name it to you, you chaste stars!--
 It is the cause. Yet I'll not shed her blood;
 Nor scar that whiter skin of hers than snow,
 And smooth as monumental alabaster.
 Yet she must die, else she'll betray more men.
Put out the light, and then put out the light:
 If I quench thee, thou flaming minister,
 I can again thy former light restore,
 Should I repent me: but once put out thy light,
 Thou cunning'st pattern of excelling nature,
 I know not where is that Promethean² heat
 That can thy light relume. When I have pluck'd the rose,
I cannot give it vital growth again.
It must needs wither: I'll smell it on the tree.



Kissing her

Ah balmy breath, that dost almost persuade
Justice to break her sword! One more, one more.
 Be thus when thou art dead, and I will kill thee,
 And love thee after. One more, and this the last:
 So sweet was ne'er so fatal. I must weep,
 But they are cruel tears: this sorrow's heavenly;
 It strikes where it doth love. She wakes. (5.2)

Questions

1. Othello repeatedly used the imperative voice, disjunction and repetition. Find an example of each one and explain what the use of these three language features reveals about Othello's state of mind and decision to kill his wife.
2. Why does he refer to her murder as the 'cause'?
3. Identify the underlined figurative devices and language features in the soliloquy, and explain what they mean and what they say about how Othello feels about killing his wife.
4. View the YouTube clip of this soliloquy and discuss as a class the impact of words and the delivery of the lines.

² Prometheus stole fire from the Gods and gave it to mortals

Romeo & Juliet

Romeo has seen Juliet at the party of his family's enemy – the Capulets. In this scene he is looking up at her balcony willing her to come out, and reflecting on her beauty.

<http://www.youtube.com/watch#!v=XLWPg3SCYH4&feature=related>

But soft! What light through yonder window breaks?
It is the East, and Juliet is the sun!
Arise, fair sun, and kill the envious moon,
Who is already sick and pale with grief
That thou her maid art far more fair than she.
Be not her maid, since she is envious.
Her vestal livery is but sick and green,
And none but fools do wear it. Cast it off.
It is my lady; O, it is my love!
O that she knew she were!
She speaks, yet she says nothing. What of that?
Her eye discourses; I will answer it.
I am too bold; 'tis not to me she speaks.
Two of the fairest stars in all the heaven,
Having some business, do entreat her eyes
To twinkle in their spheres till they return.
What if her eyes were there, they in her head?
The brightness of her cheeks would shame those stars
As daylight doth a lamp; her eyes in heaven
Would through the airy region stream so bright
That birds would sing and think it were not night.
See how she leans her cheek upon her hand!
O that I were a glove upon that hand,
That I might touch that cheek!



Questions

1. How does Romeo feel about Juliet? To justify your response provide three examples of language and figurative devices that convey his feelings.
2. He varies his syntax (sentence structure). He uses simple, complex and truncated sentences. Find an example of each one and explain why such a variety of sentences are used by Romeo.
3. Identify the underlined figurative devices and language features in the soliloquy, and explain what they mean and what they convey about Romeo's feelings for Juliet.
4. What does this soliloquy say about young love?

Richard III

Richard III is a flawed man who was prepared to lie and murder to become King of England. This is the opening of the play where Richard who is a hardened soldier and ugly with a hunchback does not enjoy a time of peace. Ian McKellan describes the meaning of the soliloquy:

http://www.youtube.com/watch#!v=v_WJSHy_szE&feature=related. Three versions of the soliloquy: <http://www.youtube.com/watch#!v=GumLGIKT-Ak&feature=related>

Now is the winter of our discontent
 Made glorious summer by this son of York;
 And all the clouds that lowered upon our house
 In the deep bosom of the ocean buried.
 Now are our brows bound with victorious wreaths,
 Our bruised arms hung up for monuments,
 Our stern alarums changed to merry meetings,
 Our dreadful marches to delightful measures.
Grim-visaged war hath smoothed his wrinkled front,
 And now, instead of mounting barbèd steeds
 To fright the souls of fearful adversaries,
 He capers nimbly in a lady's chamber
 To the lascivious pleasing of a lute.
 But I, that am not shaped for sportive tricks
 Nor made to court an amorous looking-glass;
 I, that am rudely stamped, and want love's majesty
 To strut before a wanton ambling nymph;
 I, that am curtailed of this fair proportion,
 Cheated of feature by dissembling Nature,
 Deformed, unfinished, sent before my time
 Into this breathing world, scarce half made up,
 And that so lamely and unfashionable
 That dogs bark at me as I halt by them--
 Why I, in this weak piping time of peace,
 Have no delight to pass away the time,
 Unless to see my shadow in the sun
 And descant [1] on mine own deformity.
 And therefore, since I cannot prove a lover
 To entertain these fair well-spoken days,
 I am determined to prove a villain
 And hate the idle pleasures of these days.
 Plots have I laid, inductions dangerous,
 By drunken prophecies, libels, and dreams,
 To set my brother Clarence and the king
 In deadly hate the one against the other;
And if King Edward be as true and just
As I am subtle, false, and treacherous,
 This day should Clarence closely be mewed up
 About a prophecy which says that G
 Of Edward's heirs the murderer shall be.
 Dive, thoughts, down into my soul -- here Clarence comes!



Questions

1. Identify the underlined figurative devices and language features in the soliloquy, and explain what they mean and what they convey about how Richard is feeling?
2. Richard uses emotive language in his soliloquy. Find examples and explain why he has used them.
3. What is Richard planning to do?
4. How do you feel about Richard? Justify your response.

Assessment for Learning Activity 3: Critical Response to a Soliloquy

Outcomes

1. A student responds to and composes texts for understanding, interpretation, critical analysis and pleasure.
4. Uses and describes language forms and features, and structures of texts appropriate to different purposes, audiences and contexts.
5. A student makes informed language choices to shape meaning with accuracy, clarity and coherence.
9. Demonstrates understanding that texts express views of their broadening world and their relationships within it.

Language modes: Reading and speaking

Key learning ideas

- The craft and artistry of Shakespeare's language, stories and characters.
- How language features convey tone, attitudes, ideas and feelings and shape dramatic delivery.

Nature of activity

We have been examining a range of soliloquies in class, now it is your turn to demonstrate knowledge and understanding of **ONE** of these soliloquies.

You will need to discuss the following:

- The content of the soliloquy – what is being said
- The tone of the soliloquy – how the character is feeling
- The main ideas and message of the soliloquy
- The language features: word choice, figurative language, sentence structure, and so on and how these features help to convey how the character is feeling and shape the way the soliloquy is delivered – how it is meant to be delivered
- Your personal response to the soliloquy

You will be assessed on how well you:

- Demonstrate understanding of the key ideas of the soliloquies
- Compose a coherent and clear critical response
- Demonstrate appreciation of the language features and forms

Suggested Scaffold

You do not need to use this. It is only a suggested approach.

Paragraph 1:

Introduce the soliloquy and its focus, and state why you selected it.

Paragraphs 2-3:

Discuss the content and ideas of the soliloquy and what motivated the character to say these words. Refer to the language features that convey the ideas. E.g. In Macbeth's soliloquy he has just heard of the death of his wife. He realises that by giving into vaulting ambition he has lost so much: love, friends and respect. The fleeting nature of life is represented by the metaphor of the candle.

Paragraph 4:

State how the character feels about what her or she is discussing, and refer to the word choice and language features that convey these feelings. E.g. Hamlet in his soliloquy has been told by his father's ghost to avenge his death. In this soliloquy he contemplates his own death and expresses concern and fear about what taking his own life would mean. The absence of knowledge about what comes after death creates fear and doubt.

Paragraph 5:

Discuss what the soliloquy reveals about the character. In your discussion refer to examples and language features that reveal his or her motives and personality.

Paragraph 6:

Conclude by stating your opinion of the soliloquy and what it reveals about human nature.

Marking Guidelines

Performance Descriptor	Marking Guidelines
Excellent	<ul style="list-style-type: none"> Composes a skilful, coherent and perceptive critical response Perceptive understanding of the key ideas of the soliloquy Perceptive appreciation of the language features
High	<ul style="list-style-type: none"> Composes an effective, coherent and thoughtful critical response Thoughtful understanding of the key ideas of the soliloquy Thoughtful appreciation of the language features
Satisfactory	<ul style="list-style-type: none"> Composes a sound critical response Sound understanding of the key ideas of the soliloquy Sound appreciation of the language features
Working towards	<ul style="list-style-type: none"> Composes a limited and descriptive response Limited understanding of the of the soliloquy Limited reference to the language features
Not demonstrated	<ul style="list-style-type: none"> Elementary response Elementary description of the content Elementary or no reference to the language features

Assessment for Learning Activity 4: Directing an aspect of a Key Scene

Outcomes

1. A student responds to and composes texts for understanding, interpretation, critical analysis and pleasure.
5. A student makes informed language choices to shape meaning with accuracy, clarity and coherence.
9. Demonstrates understanding that texts express views of their broadening world and their relationships within it.

Language modes: Reading and representing

Key learning ideas

- The features of effective drama and dramatic performance.
- How the main ideas of drama can be conveyed to an audience through stage direction, costumes and set design.

Nature of activity

We have been examining key scenes from *Midsummer Night's Dream*. Now it is your turn to consider how a director, set or costume designer would represent this scene. You could do this individually or in a team that shares ideas and approaches to the scene. This task will be done in class as a formal task.

1. Director

As a director of the scene select one of the characters and decide how you would direct an actor to perform in this scene. You have to provide a written report that captures how you want the character to be represented by an actor.

You need to include:

- Your view as a director of why this character matters in the play. (One paragraph)
- A brief description of the character's role and what he or she does in the scene. (One to two paragraphs)
- An analysis of what motivates the character: their values and attitudes. Refer to some of the key lines to demonstrate this. (One to two paragraphs)
- A description of voice: tone, pace, pitch and delivery. Refer to some of the key lines to illustrate this direction. (One to two paragraphs)
- A description of how they move on stage: stance, body language and gestures. (One to two paragraphs)
- An analysis of their relationships with other characters. Refer to some of the key lines to demonstrate this. (One to two paragraphs)

2. Set Designer

As the set designer you need to describe or represent visually how the scene would look on stage. You can submit a written report or a visual representation.

You need to include in a **written report**:

- Your view of why this scene is important in the play. (One paragraph)
- How you are trying to represent the ideas and the characters in the scene through your stage design. Refer to some of the key lines to demonstrate this. (One to two paragraphs)
- A description of the set design: lighting, props, backdrops, music, sound effects, etc. (Four to six paragraphs)

If it is a **visual representation** of the actual set design then the above points need to be evident. E.g. Key quotes and ideas could be included on the representation. This could be done in a diorama, on cardboard or graphically on the computer using a program such as: power point or Google Sketchup.

3. Costume Designer

As the costume designer you will need to describe or represent visually the design of a costume for one or more of the characters. You can submit a written report or a visual representation.

You need to include in a **written report**:

- A description of what the director has told you of how he or she sees the character/s: motivation, role, values and attitudes. Refer to some of the key lines to demonstrate this. (One to two paragraphs)
- A description of the costume design: colours, fabric, decorations, texture, embroidery, insignias, mask, wig, makeup, etc. (Four to six paragraphs)

If it is a **visual representation** of the actual costume/s then the above points need to be evident. E.g. Key quotes and ideas could be included on the representation. This could be done on cardboard or graphically on the computer using a program such as: power point or Google Sketchup or Paint.

You will be assessed on how well you:

- Demonstrate understanding of the key ideas of the scene
- Explain or visually represent an original interpretation of how you would direct or design the character, stage design or costume/s

Marking Guidelines

Performance Descriptor	Marking Guidelines
Excellent	<ul style="list-style-type: none"> ▪ Skilful explanation or visual representation of an original interpretation of the direction or design of the character, stage design or costume/s <ul style="list-style-type: none"> ▪ Perceptive understanding of the key ideas of the scene
High	<ul style="list-style-type: none"> ▪ Effective explanation or visual representation an original interpretation of the direction or design of the character, stage design or costume/s ▪ Thoughtful understanding of the key ideas of the scene
Satisfactory	<ul style="list-style-type: none"> ▪ Sound explanation or visual representation of the direction or design of the character, stage design or costume/s <ul style="list-style-type: none"> ▪ Sound understanding of the key ideas of the scene
Working towards	<ul style="list-style-type: none"> ▪ Limited explanation or visual representation <ul style="list-style-type: none"> ▪ Limited understanding of the key ideas of the scene
Not demonstrated	<ul style="list-style-type: none"> ▪ Elementary description of the direction or design of the character, stage design or costume/s ▪ Elementary or no understanding of the key ideas of the scene

Assessment task: Performance and Critical Evaluation of a Soliloquy or a Scene

Outcomes

1. A student responds to and composes texts for understanding, interpretation, critical analysis and pleasure.
4. Uses and describes language forms and features, and structures of texts appropriate to different purposes, audiences and contexts
5. A student makes informed language choices to shape meaning with accuracy, clarity and coherence.
9. Demonstrates understanding that texts express views of their broadening world and their relationships within it.

Language modes: Reading, speaking and representing

Key learning ideas

- How language features convey tone, attitudes and feelings and shape dramatic delivery
- The features of an effective dramatic performance

Nature of task

There are three parts to this task:

- Performance or recording – reading, speaking and representing
- Personal response to the main ideas of a performance - listening
- Written critical evaluation - reading

Performance

Select one of the soliloquies or a soliloquy from another Shakespearean play or an extract from *Midsummer Night's Dream* that you will be performing or recording for the class individually or in pairs or with a group. You will be performing a segment of your chosen piece that goes for no longer than **two minutes**.

You will have lessons in class for rehearsals – working on capturing the meaning of the words and how best to deliver the soliloquy or extract from the scene.

- Make sure that you have an understanding of the character's personality, attitudes and motives, and try to capture these in your performance.
- Your own interpretation of the how the soliloquy or scene extract should be performed is valued. You do not have to mimic the traditional performance.
- Use your voice and let it be heard! Stress the key words, modulate your voice and convey a range of emotions.
- Use facial expressions and body language to reinforce the emotions.
- You could use music, props, costume or make-up.

Personal response to the main ideas of a performance

You will be given a series of questions to complete based on two of the performances for this task. The questions will focus on the main ideas and how meaning is shaped through language and performance.

Critical Evaluation

Your critical evaluation of the performance is very important as it will reveal your understanding of what makes an effective performance and **how** language can be used to convey meaning and entertain an audience.

In this evaluation in **500**-words maximum you will discuss:

- Your interpretation of the meaning and key ideas of the soliloquy or extract.
- The key words and language features that you emphasised in the performance.
- Why you chose to perform the soliloquy or extract this way.
- How well you believe you performed the soliloquy or extract.

You will be assessed on how well you:

- Demonstrate understanding of the key ideas of the soliloquy
- Demonstrate appreciation of the language features and forms through performance
- Perform for an audience
- Interpret the feelings, ideas and attitude of the character

Dates due:

Performance and Personal Response (Listening): Weeks 6-7

Critical Evaluation: Week 9

Value: 20%

Assessment Task: Performance, Personal Response & Evaluation

Performance Descriptor	Marking Guidelines
Excellent	<ul style="list-style-type: none"> ▪ Perceptive understanding of the key ideas of the soliloquy or extract ▪ Perceptive appreciation of the language features and forms through performance and critical evaluation ▪ Skilful performance for an audience ▪ Perceptive evaluation of the performance ▪ Skilful interpretation of the feelings, ideas and attitude of the character
High	<ul style="list-style-type: none"> ▪ Thoughtful understanding of the key ideas of the soliloquy or extract ▪ Effective appreciation of the language features and forms through performance and critical evaluation ▪ Effective performance for an audience ▪ Thoughtful interpretation of the feelings, ideas and attitude of the character
Satisfactory	<ul style="list-style-type: none"> ▪ Sound understanding of the key ideas of the soliloquy or extract ▪ Sound appreciation of the language features and forms through performance and critical evaluation ▪ Sound performance for an audience ▪ Sound interpretation of the feelings, ideas and attitude of the character
Working towards	<ul style="list-style-type: none"> ▪ Limited understanding of the key ideas of the soliloquy or extract ▪ Limited appreciation of the language features and forms through performance and critical evaluation ▪ Limited performance for an audience ▪ Limited interpretation of the feelings, ideas and attitude of the character
Not demonstrated	<ul style="list-style-type: none"> ▪ Elementary understanding of the key ideas of the soliloquy or extract ▪ Little or no appreciation of the language features and forms through performance or and critical evaluation ▪ Little or no evidence of an interpretation of the feelings, ideas and attitude of the character

Skills, Knowledge and Understanding

Skills	Knowledge and Understanding
Craft of a Narrative: Crafting a narrative based on a key idea using Naplan marking criteria	<ul style="list-style-type: none"> How a concept or idea can drive a narrative and create cohesion, and engage an audience. Importance of crafting a narrative using effective language and figurative devices, such as: similes, metaphors, personification, symbolism, alliteration, assonance, sibilants, consonance, onomatopoeia, irony, wit, complex sentences, truncated sentences, etc
Language of Drama: Analysing the language features of Shakespeare's soliloquies and <i>Midsummer Night's Dream</i>	<ul style="list-style-type: none"> How language features are deliberately selected and used to convey ideas and meaning, and create conflict: above features as well as: understatement, irony, pathetic fallacy, oxymoron, double entendre, pun, etc How the iambic pentameter and its variations shape meaning
Critical Response: Composing a critical response to a soliloquy	<ul style="list-style-type: none"> How to compose an effective critical response: developing a line of argument or thesis, analysing language features and ideas How language shapes meaning and delivery
Stagecraft: Performing a soliloquy or an extract.	<ul style="list-style-type: none"> How to deliver an effective dramatic performance: voice, movement, gestures, body language, blocking, etc How the iambic pentameter and its variations shape meaning How language features convey tone, attitudes and feelings and shape dramatic delivery How an audience determines the delivery and nuances of meaning
Critical Evaluation: Composing a critical evaluation of own performance	<ul style="list-style-type: none"> How to structure a critical evaluation How language features convey tone, attitudes and feelings and shape dramatic delivery How an audience determines the delivery and nuances of meaning
Listening: Listening to two performances and answering questions on the ideas, language features and performance skills	<ul style="list-style-type: none"> How to listen to and evaluate a performance: delivery of lines, key words, ideas, language features and audience appeal
Interpretation: Directing a character or designing costumes or a stage set	<ul style="list-style-type: none"> How dramatic performances are staged and directed The key elements of staging and direction such as: theatrical space, props, costuming, mise-en-scene, symbolism, physicality, lighting, sound

Drama Glossary

http://highered.mcgraw-hill.com/sites/0072405228/student_view0/drama_glossary.html
<http://litera1no4.tripod.com/elements.html>
<http://method.vtheatre.net/dict.html>

Allegory: A symbolic narrative in which the surface details imply a secondary meaning. Allegory often takes the form of a story in which the characters represent moral qualities.

Alliteration: The repetition of consonant sounds, especially at the beginning of words. Example: "Richmond River students perform to rave reviews."

Antagonist: A character or force against which another character struggles.

Aside: Words spoken by an actor directly to the audience, which are not "heard" by the other characters on stage during a play.

Assonance: The repetition of similar vowel sounds in a sentence or a line of poetry or prose, as in "I rose and told him of my woe."

Blocking: The placement and movement of actors in a dramatic presentation: where they stand in a play to deliver the lines, where they move to when they are done, where they enter from on the set, etc.

Catharsis: The purging of the feelings of pity and fear that, according to Aristotle, occur in the audience of tragic drama. The audience experiences catharsis at the end of the play, following the catastrophe.

Climax: The turning point of the action in the plot of a play. The climax represents the point of greatest tension in the work.

Comedy: A type of drama in which the characters experience reversals of fortune, usually for the better. In comedy, things work out happily in the end, such as in Shakespeare's *Midsummer Night's Dream*.

Comic relief: The use of a comic scene to interrupt a succession of intensely tragic dramatic moments. The comedy of scenes offering comic relief typically parallels the tragic action that the scenes interrupt.

Complication: An intensification of the conflict in a story or play. Complication builds up, accumulates, and develops the primary or central conflict in a literary work.

Conflict: Essential to drama it is a struggle between opposing forces in a story or play, usually resolved by the end of the work. The conflict may occur within a character as well as between characters.

Convention: A customary feature of a literary work, such as the use of a chorus in Greek tragedy, the inclusion of an explicit moral in a fable.

Denouement: The resolution of the plot of a literary work.

Dialogue: The conversation of characters in a literary work.

Directing: Assuming overall responsibility for the artistic interpretation and presentation of a dramatic work.

Dramatic Irony: A character speaks in ignorance of a situation or event known to the audience or to the other characters.

Dramatic monologue: The speaker addresses a silent listener.

Exposition: The first stage of a fictional or dramatic plot, in which necessary background information is provided.

Foil: A character that contrasts and parallels the main character in a play.

Foot: A metrical unit composed of stressed and unstressed syllables. For example, an iamb or iambic foot is represented by '~', that is, an unaccented syllable followed by an accented one. Frost's line "Whose woods these are I think I know" contains four iambs, and is thus an iambic foot.

Foreshadowing: Hints of what is to come in the action of a play.

Gesture: The physical movement of a character during a play. Gesture is used to reveal character, and may include facial expressions as well as movements of other parts of an actor's body.

Mise-en-scene: What is deliberately placed on the stage and put in a play such as: the setting, scenery, direction, and acting (blocking).

Onomatopoeia: The use of words to imitate the sounds they describe. Words such as *buzz* and *crack* are onomatopoeic.

Pathos: A quality of a play's action that stimulates the audience to feel pity for a character. Pathos is always an aspect of tragedy, and may be present in comedy as well.

Props: Articles or objects that appear on stage during a play.

Protagonist: The main character of a literary work.

Resolution: The sorting out or unravelling of a plot at the end of a play.

Rising action: A set of conflicts and crises that constitute the part of a play's or story's plot leading up to the climax.

Setting: The time and place of a literary work that establish its context.

Simile: A figure of speech involving a comparison between unlike things using *like*, *as*, or *as though*. An example: "My love is like a red, red rose."

Soliloquy: A speech in a play that is meant to be heard by the audience but not by other characters on the stage. If there are no other characters present, the soliloquy represents the character thinking aloud.

Stage direction: A playwright's descriptive or interpretive comments that provide readers (and actors) with information about the dialogue, setting, and action of a play.

Staging: The spectacle a play presents in performance, including the position of actors on stage, the scenic background, the props and costumes, and the lighting and sound effects.

Symbol: An object or action in a literary work that means more than itself, that stands for something beyond itself.

Tableau: A still image, a frozen moment or "a photograph." It is created by posing still bodies and communicates a living representation of an event, an idea or a feeling.

Tension: The "pressure for response", which can take the form of a challenge, a surprise, a time restraint or the suspense of not knowing. Tension is what works in a drama to impel actors to respond and take action and what works in a play to make the audience want to know what happens next.

Theatrical space: Set design is the arrangement of theatrical space; the set, or setting, is the visual environment in which a play is performed. Its purpose is to suggest time and place and to create the proper mood or atmosphere. Settings can generally be classified:

- **Realistic:** A realistic setting tries to re-create a specific location. Even in the most realistically detailed setting, the designer still controls much of the setting's effect through choice of colours, arrangement of props and set pieces and placement of entrances.
- **Abstract:** Abstract settings place more emphasis on the language and the performer and stimulate the spectator's imagination. Costuming thus becomes more significant, and lighting takes on great importance.
- **Suggestive:** A suggestive setting is very sparse. Universality and imagination are encouraged through the lack of detail.
- **Functional:** Functional settings are derived from the requirements of the particular theatrical form or venue, such as a circus or an amphitheatre.

Tragedy: A type of drama in which the characters experience reversals of fortune, usually for the worse.

Understatement: A figure of speech in which a writer or speaker says less than what he or she means; the opposite of exaggeration.

